

US\$7.95 in the U.S. CA\$8.95 in Canada  
US\$9.95 outside of Canada & the U.S.

November/December 2009 2

# kidscreen®

About reaching children through entertainment

A Publication of Brunico Communications Ltd.



CANADA POST AGREEMENT NUMBER 40050265 PRINTED IN CANADA 0075-AESM 100 Approved Polywrap



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animationdevelopmentcompany





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## PRACTICE MAKES GROUCHY PERFECT

**A**ccording to my mom, I may owe my gift of gab to *Sesame Street*. The way she remembers it, the first word to escape my lips at the tender age of 11 months was "cookie." What's interesting is that the word wasn't uttered with a high-pitched squeak, typical for most toddlers. Instead, it sprang forth as a low grumble reminiscent of my hero at the time, Cookie Monster. It didn't surprise my mom, given I was mesmerized by the show and it was the one hour in her day where she could catch a break and get dinner started without having to worry about what I might be getting into.

Past my first word, I learned a lot of other things from *Sesame Street*, including the French words for water and table and the fact that there were indeed 12 ladybugs chattering away at the ladybug's picnic. So you can imagine what a treat it was for me not only to write the story celebrating the series' landmark 40th year (page 22), but also to meet and interview Caroll Spinney, the legendary puppeteer who's been on *Sesame* since the day it went on air in 1969. Moreover, I got to sit behind the stage and watch him breathe life into Oscar the Grouch as he rehearsed for a presentation that a group of more than 400 elementary school kids would get to take in the following day.

For those of you who haven't seen truly skilled puppeteers in action, it's something to behold. Oscar requires two people to make his arms and mouth move at the same time. What it means for Spinney and his right-hand man (at this event it was Jim Martin) is that the two have to work in complete synchronicity, watching their movements via a small TV monitor, while practically sitting on each other. There's working closely with your colleagues and then there's the life of a *Sesame* puppeteer. However, the result of toiling in such close quarters is the creation of one strong character that engages kids and adults alike.

The other notable thing about taking in the back-stage action was witnessing Spinney and Martin run through the performance several times until they achieved the right level of energy, humor and requisite crabbiness for Oscar, despite the fact that it was close to 10 p.m. and they'd been stuck in La Guardia all day due to a flight cancellation. (Way to go, Air Canada.) After each reading, the pair would consult, and Spinney would make a stab at delivering the lines differently until he got it just right, guaranteeing the kids would be wowed the next day. I suspect it's this level of care and attention to detail that's going to keep *Sesame* around for a long while yet, and I still can't believe I got to witness it first hand.

Cheers,  
Lana

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### Subscription rates

KidScreen is published 9 times per year by Brunico Communications Ltd.

In the US: One year US\$59.00 Two years US\$106.00 Single copy price in the US is US\$7.95. Please allow four weeks for new subscriptions and address changes.

### Postmaster Notification

U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103

Niagara Falls NY 14304

Canadian Postmaster, send undeliverables and address changes to:

KidScreen PO Box 369, Beeton ON L0G 1A0

Printed in Canada. Canada Post Agreement No. 40050265. ISSN number 1205-7746

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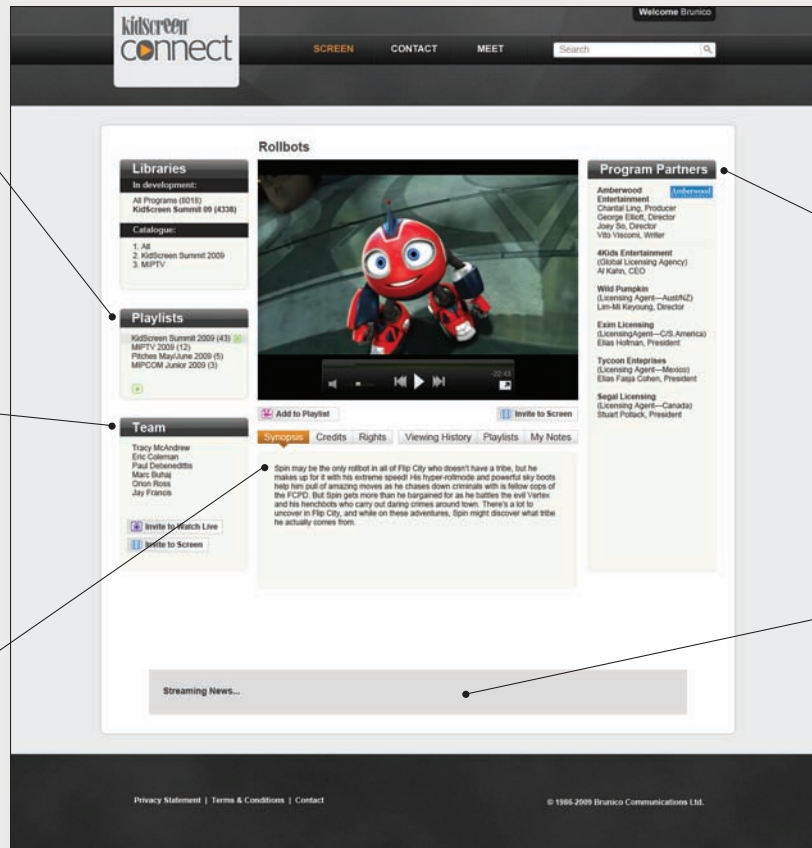
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# KIDSCREEN OUT & ABOUT

## ON THE INDUSTRY TRAIL...

You'd think that post-MIPCOM would be a quiet time for everyone, but with so much follow-up coming out of the market and with KidScreen Summit just around the corner, most teams are pretty heads-down at the moment—and ours is no exception.

But Lana has carved out a bit of time to jet to Singapore and take in the Asia Television Forum—a first for *KidScreen*! If you'd like to connect, please drop her a line at [lcastleman@brunico.com](mailto:lcastleman@brunico.com) to book a meeting.



MIPCOM was definitely hotter than usual—and we don't just mean the weather! Seemed like the industry as a whole got its groove back after a shaky start to the year, and we hope that momentum is leading to real business that will keep everyone thriving in

2010. Kate had a chance to catch up with Cate McQuillen on the *Croisette*, and the *dirtgirlworld* creator was extremely bullish on the property's expansion in consumer products and online.

Lauren returned safe and sound from her first industry outing as a *KidScreen* team member. She had a blast, learned a lot and enjoyed meeting the who's who in toons at the Ottawa Animation Festival in October, including Brent Chambers from New Zealand studio Flux Animation.



And on the homefront, Emily recently hung out with Ubisoft Canada CEO Yannis Mallat, who gave his very first keynote last month at Interactive Ontario's GameON: Finance event in Toronto.



## kidScreen SUMMIT Contest

Don't forget to enter often for a chance to win an extra "30 Minutes With..." session every Friday until the event. Find out how at [summit.kidscreen.com/2010/twitter](http://summit.kidscreen.com/2010/twitter).

**NOTE:** You have to be registered for KidScreen Summit to win, so take care of that at [summit.kidscreen.com/2010/register](http://summit.kidscreen.com/2010/register) before you start tweeting.

## UPCOMING ADVERTISING OPPORTUNITIES

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For the first time ever, our always-popular guide to connecting with the industry's top broadcasters will be printed as a separate publication. The Global Pitch Guide delivers the most up-to-date info on what buyers are looking for and how they like to be approached.

We're looking for one savvy client to sponsor the whole thing! For a very affordable price, your properties will be promoted exclusively on the inside and outside covers and in premium positions throughout this special *KidScreen* issue. The Global Pitch Guide will be mailed to our 10,000-plus subscribers with the January issue, PLUS it'll be distributed at KidScreen Summit in the conference delegate bags.

### Animated Features in Focus

We're getting ready to explore the evolution of a new lean-and-mean model for producing animated films. If you've got a low-cost big-screen project in your catalogue or in the works, let buyers know about it now—this content is high up on the to-acquire list at all of the big kids networks.

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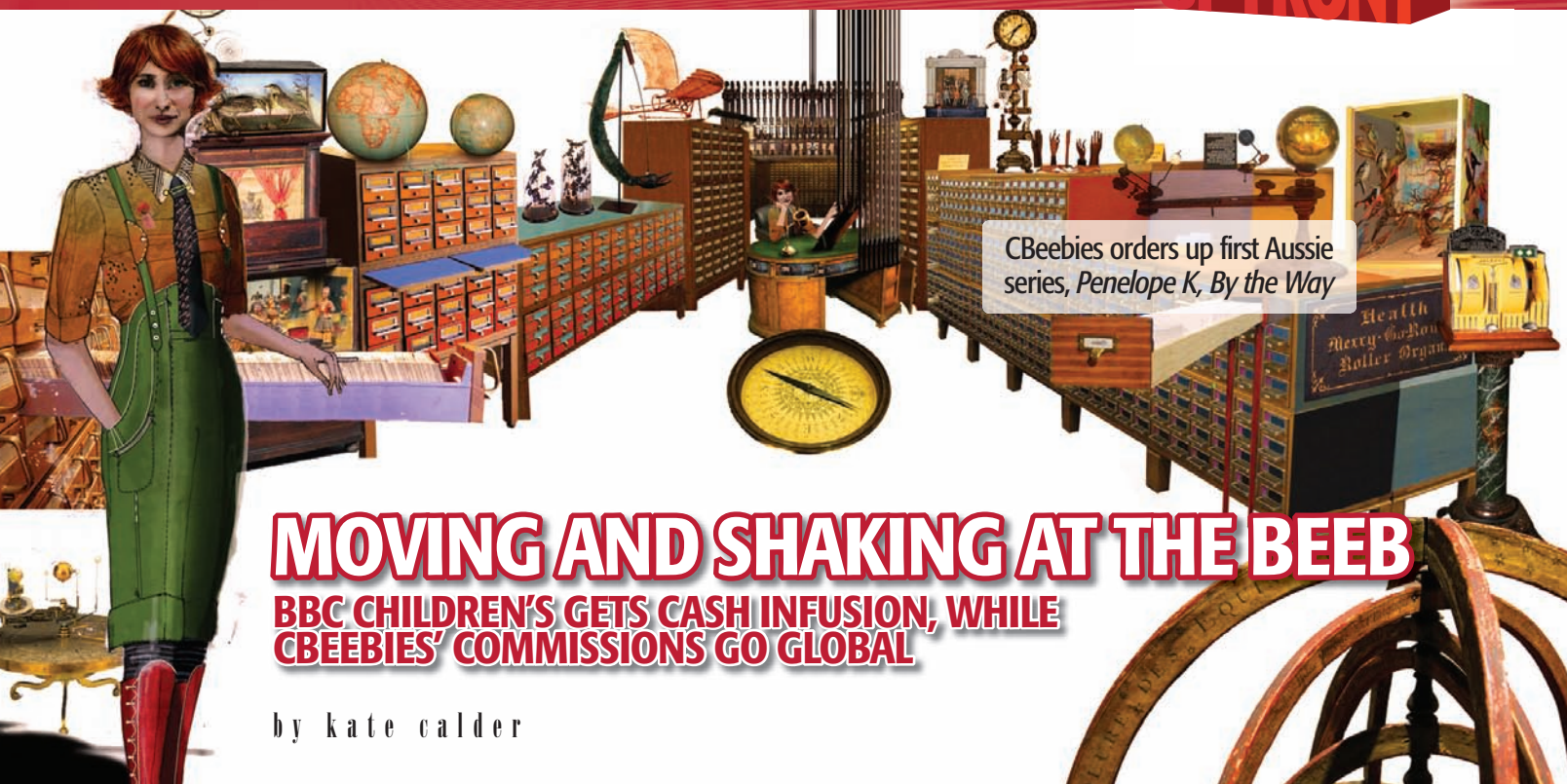
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# MOVING AND SHAKING AT THE BEEB

## BBC CHILDREN'S GETS CASH INFUSION, WHILE CBEEBIES' COMMISSIONS GO GLOBAL

by kate calder

**T**he BBC's public service and commercial arms are making strides as of late to fine-tune their strategies and sharpen their competitive edges. On the UK homefront, BBC Children's has received a US\$41.8-million investment from BBC Trust, which it will channel into homegrown kids content and its online operations over the next three years.

At press time, Joe Godwin, who was less than a week into his new remit as head of BBC Children's, said the increased funds are a welcome bonus that will soften the blow of the recession's effect on investment in kids programming in the UK.

"A lot of UK independent producers have relationships with international co-pro partners, and in a time of recession there's quite a risk that the projects would not happen because funds would dry up," says Godwin. He adds that he's open to evaluating whether or not the quotas for UK-produced commissions need to be adjusted and possibly increased in the future.

The new funding also includes a plan to beef up BBC Children's online budget by roughly US\$1.6 million to improve related website content, reach and ease of use. The pubcaster is looking to increase its weekly online reach across its sites to 900,000 unique users by this spring with the development of multi-platform strategies for shows such as *Horrible Histories*, *Tracy Beaker* and *Serious Explorers*. The online push will also include adding streamed, downloadable audio content, such as the CBeebies Radio Player that's linked on every page of the preschool channel's new site.

Godwin says besides settling into the new BBC offices in Salford Quays, his first major focus will be working on interactive and on-demand offerings. "The challenge for me will be assessing the people who work for us and bringing those with what used to be separate online and TV skills into much more cohesive creative teams, thinking about ideas first and platforms second."

Meanwhile, over at BBC Worldwide Channels, the executive team has launched a major strategic plan that involves adding local flavor to its channel franchises across the globe to better compete in regional markets, opening up more opps for kids producers in areas that include Australia, Latin America and Poland.

"We knew from the start that to make these channels cut through, we would need some local production," says David Weiland, SVP of programming and TV channels at BBCW. The Beeb's commercial arm has already been hard at work recruiting hosts to tie programming together in the regions where its channels are active, and local commissioning was the next step.

CBeebies Australia has kicked off the program, greenlighting *Penelope K, By the Way* from Sydney-based Blink Films (in association with production partner Freehand). The company won an open-pitch competition this fall with the victorious 25 x 12-minute live-action series beating out more than 100 submissions. It's set to debut on CBeebies Australia in spring 2010, rolling out later to the UK and then worldwide.

The title character Penelope K runs the Information Station, which doles out all sorts of tidbits on a wide range of topics from the makeup of kangaroo pouches to ancient pharaohs. However, Ms. K has a faulty short-term memory and continually relies on her friends to help her recall the information.

Weiland couldn't yet pinpoint which one of the six CBeebies channels was next in line for a local production, but it's fair to say his team is actively scouting. In terms of what he's looking for, series with cross-territory appeal like *Penelope K* are high on the list, but programs that work solely for individual markets aren't necessarily out of the running, either. **N**

### LINKS

- BBC Children's > [www.bbc.co.uk/children](http://www.bbc.co.uk/children)
- BBC Worldwide Channels > [www.bbcworldwide.com](http://www.bbcworldwide.com)
- Blink Films > [www.blinkfilms.com](http://www.blinkfilms.com)
- Freehand Production > [www.freehandtv.com.au](http://www.freehandtv.com.au)

# Heads up 3-D TV poised to land in living rooms around the globe

**W**hile 3-D technology has been helping put behinds in movie theater seats over the past nine months or so, 2010 should be the year we find out if consumers are really ready for another dimension in their living rooms.

Next year stands to be a watershed in the production and marketing of 3-D TVs

now very focused on bringing more 3-D TVs and 3-D content to the home in 2010," he says, adding that all the available sets will require users to wear glasses. Glasses-free 3-D, while being showcased at various trade shows, is still conservatively five to seven years away from reaching the consumer products market.

of the year, will open the door for what will be the driver of the systems—3-D Blu-ray players that will work with new compatible TVs.

"The initial wave will be on Blu-ray," says Jacobs. "This will include theatrical releases and games and that will give everybody an idea of what kind of appetite there really is."

While the technology and new content are seemingly ready, the big question remains: Will consumers be willing to pay for new sets with the capability? According to Mike Fisher, convergence and new technology consultant for UK-based Futuresource, the question itself is a bit of a red herring.

"It's just not a big shift," says Fisher. "It's more like a feature. In terms of added cost to the product, it's really not that much." While CE companies have not yet announced their SRPs on the shiny new sets, Jacobs posits that the feature would add between US\$200 and US\$500 to the cost of a new TV.

On the broadcast side, UK-based Sky has positioned itself as a trailblazer in the area. The satcaster has already run a few one-offs in 3-D, including a special performance of *Swan Lake* by the English National Ballet last April, and it's recently announced a full 3-D dedicated channel to bow sometime next year. In effect, Sky is ushering in the second wave of 3-D TV that'll primarily be powered by live broadcasts of special events, concerts and sports.

"If people fall in love with the 3-D experience from packaged media, then I think you will see more experimentation among broadcasters with 3-D events of the month, or the week," says Jacobs. "It took about 15 years for HD to become an overnight success—I don't think 3-D TV will take that long." **GR**



UK-based satcaster Sky is positioning itself as a 3-D TV trailblazer, broadcasting live event one-offs like the English National Ballet's performance of *Swan Lake* (above) in advance of launching a 3-D channel next year

across the globe. While some companies, such as Mitsubishi, have had a 3-D TV model on the market since 2006, the number of actual units in living rooms worldwide is estimated at a relatively miniscule two million. However, CE manufacturers are gunning to multiply that number many fold in the coming quarters. As such, majors like Panasonic, Sony, Mitsubishi and Philips are busily readying 3-D-enabled TVs for mass-market distribution.

David Naranjo, director of product development for Mitsubishi Digital Electronics America, expects 2010 to be a landmark year. "The industry as a whole is

The 3-D push is so unified that experts don't expect the same sort of format wars that hampered the release of HD-quality home entertainment tech. Steven Jacobs, principal analyst at SEJ Media Solutions, says the consumer electronics industry and content producers learned their lesson after the Blu-ray vs. HD DVD war of 2005.

"All the consumer electronics manufacturers want to avoid round two," says Jacobs. "It's safe to say they want everybody on board."

The agreement on technical standards, expected to be announced by the Blu-ray Disc Association by the end

## LINKS

- Futuresource > [www.futuresource-consulting.com](http://www.futuresource-consulting.com)
- Mitsubishi > [www.mitsubishi-tv.com](http://www.mitsubishi-tv.com)
- Sky Broadcasting > [www.sky.com](http://www.sky.com)



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### Rounding out our Digital Media track this year, we'll be featuring...

- **Getting into the Digital Game:** Six Steps to Get You Going
- **Bypassing TV:** An Exploration of Direct-to-Kid Online Launch Strategies
- **Growing Up Social:** Nick presents its year-long study on kids and social media
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# NATPE Questionnaire

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Nº 01252010

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(Check all that apply)

- ☐ Diversify my distribution base
- ☐ Produce multiplatform content
- ☐ Keep up with the latest trends
- ☐ Find new revenue streams
- ☐ Understand the changes happening now



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Artzooka's host leads kids through DIY art projects made from everyday objects

### Artzooka gets kids coloring outside the lines

If, like most people, you've never considered making a stylish lamp shade out of dried fruit, Toronto, Canada-based CCI Entertainment's new series *Artzooka* may serve to inspire. Giving kids the confidence to channel their inner artists by using everyday objects is the premise of the 26 x half-hour DIY-style live action series. A host shows viewers, step-by-step, how to make fun art projects that incorporate both art supplies and household items. Each episode's four-minute "how-to" bits are separated by energetic animated shorts and live-action segments depicting kids making art.

CCI co-chair Charles Falzon explains that the fast-paced shorts, which range from 30 seconds to a minute in length, balance the hosted segments in which the pace slows down and kids get to experience an art project unfold.

Falzon says that between 10% and 15% of the approximately US\$8-million budget went into R&D on the gender-neutral series targeting kids six to 10. CCI conducted extensive focus groups and brought in consultants, including teachers and art educators, to assist in devising and testing concepts to get the most innovative and intriguing ideas for the how-to components. The readymade art projects in the first series include fashioning a discarded sweater into a pillow case, creating a personalized comic book with home photos and making a see-through plant-watering system from plastic water bottles.

So far, CCI has Canuck pubcaster CBC and Nick Germany on-board, with a delivery date of fall 2010. The studio is also hoping to sell it as a format. The show can be localized by adding a new host, while making use of existing scripts, the original soundtrack and the more than 200 produced segments featuring animated shorts and live-action bumpers.

CCI has also been hard at work developing a kid-friendly website that will broaden creativity into the tech realm, giving kids a place to upload and post artwork. The site will also offer games, exclusive art techniques, instructions, and further chances to interact with the show's host.

### Fremantle comes out of the gate with a classic

Toronto-based Fremantle Corporation is bringing back *Black Beauty* in a new 26 x half-hour live-action series that will see the beloved Arabian stallion and his devoted human companion embark on a whole new adventure. It's been just over a decade since the company last produced a *Black Beauty* series, which Fremantle president Randy Zalken says is still shown all over the world. To date, there are 104 half-hour episodes currently available in EMEA, South America, Australia, New Zealand, Asia, Canada and the US.

This iteration—the fifth *Black Beauty* series from Fremantle, and the first to be shot in HD—is set in early-1940s India, where beloved Beauty is being cared for by 13-year-old Victoria, who saved him from the wreckage of a train ambush and in the process was separated from her parents. *The Further Adventures of Black Beauty* focuses on the bond that develops between Beauty and Victoria as they journey to a small town where the girl's Aunt Lilly lives. (Over the course of the season Victoria reunites with her family.) Along the way, she befriends Suday, a young artful dodger, and deals with antagonists such as the bossy and elitist Elizabeth and over-privileged young prince Shalin, who wants to make Beauty his polo horse. In the spirit of Anna Sewell's classic 19th-century novel, Victoria encourages those around her to treat animals with kindness and respect.

Fremantle is co-producing the naturally tween-girl series with Australian studio Avoca Media Holdings/Blue Dog Productions, which involves working with Tom Parkinson, who produced Beauty series three and four. Zalken says Fremantle has approved the first script and is securing a Canadian writing staff. He expects to begin shooting exterior scenes with a Canadian and Australian cast in India in October 2010. The rest of the filming will be carried out in-studio in Australia, and he estimates the budget will ring in at roughly US\$465,000 per half hour. **KC**

#### LINKS

- CCI Entertainment > [www.ccientertainment.com](http://www.ccientertainment.com)
- Fremantle Corporation > [www.fremantlecorp.com](http://www.fremantlecorp.com)



Skechers' character-led shoe promo was so popular, it drove the company to roll out a TV series and entertainment arm

## Skechers sneaks into toons by kate calder

**LA**-based footwear company Skechers is bringing its decade of kid know-how in the shoe business to show business with Skechers Entertainment.

The success of a comic book created three years ago in-house to promote the various lines of footwear Skechers manufactures for kids and teens drove the move into content creation. (At the end of 2008, Skechers' kids business accounted for 22% of total sales, with a 50/50 split between boys and girls.) Packed inside the respective models' shoe boxes, the comic books—featuring characters like Kewl Breeze that promoted Skechers' Airators—and their corresponding commercial spots, helped spike sales. Moreover, the company soon realized the characters were resonating with kids. Young consumers began going into retailers and asking for the character name rather than the actual shoe model.

Since making the decision to explore the characters' out-of-the-box entertainment potential about six months ago, Skechers has enlisted a couple of kids biz vets to head up creative development and licensing for the division. With stints at Disney, Paramount and most recently MGM under her belt, Kristen Van Cott has stepped into the role of SVP of creative development, while Eric Stein, who's worked at DIC, Lucasfilm and headed up animation, TV and film licensing at MGM, is on-board as VP of licensing and business development.

Wasting no time, an animated 26 x half-hour series inspired by the aforementioned comic book characters is now on the development slate and set for a July 2010 delivery. *Zevo-3* stars Kewl Breeze who can produce icy projectiles, Z-Strap who can morph metal into weaponry, and Elastica, whose hair can stretch into any shape she imagines. These once-regular teens were transformed into superheroes after being exposed to the Zevo compound—a potent genetic enhancer. The three newbie heroes must battle against an army of mutants, freaks and monsters led

by the villain Stankfoot, all the while keeping their identities a secret from their friends and family. Moonscoop's LA-based studio is handling animation on the series. And Stein says his team is evaluating broadcast offers from a number of territories, but at press time, could not release details.

Interestingly, Stein and Van Cott are quick to point out that Skechers Entertainment, and its first series, weren't conceived as vehicles to sell more shoes. "The three characters were featured in separate commercials," says Van Cott. "We brought them together for the show and created an organic story that has nothing to do with where they came from." As such, the show does not feature nor mention Skechers shoes.

However, as Stein explains, Skechers is primarily a marketing company and has the ability to channel content through its marketing machine, giving the new division a point of difference from the competition.

"We're going to promote the show alongside our broadcast partners in many different ways," says Stein. "For example, we have access to between 25 million and 50 million boxes of kids shoes that we can use to promote the TV show." The entertainment division's advertising initiatives will also be backed by the promotional muscle of parentco Skechers—as a US\$1.5-billion company, it has the resources to pony up for everything from TV spots to outdoor advertising. The division is also working on a digital strategy that will include exclusive online content and games.

Stein says besides the inaugural project, Skechers Entertainment is fully financed to develop further animated series concepts and has a few already in early development. One's a music-based, girl-skewing show, and there's a core-kid boys series and one for girls in the works as well. **N**

### LINKS

Skechers Entertainment > [www.skechersentertainment.com](http://www.skechersentertainment.com)





# Sales Roundup

Program	Broadcaster	Style/Format	Demo	Producer/Distributor
Angelina Ballerina—The Next Steps	ABC TV (Australia) Treehouse (Canada) France 5 Discovery Kids Latin America Zeppelin NOS (Holland) YLE (Finland) Momo (Taiwan) DRTV (Denmark)	CGI/80 x 12 minutes	preschool	HIT Entertainment
Chloe's Closet Code Lyoko Cosmic Quantum Ray Hero: 108	GMTV (UK)	2-D/52 x 11 minutes mixed/97 x 26 minutes CGI/26 x 22 minutes mixed/52 x 11 minutes	preschool boys six to 11	Moonscoop
Dinosaur Train	Nickelodeon Australia Al Jazeera (Middle East) Discovery Kids Latin America	CGI/40 x half hours	preschool	The Jim Henson Company
The Elephant Princess	Family Channel (Canada) NBC Universal ES (Spain) Thaole Media (Vietnam) Mediaset (Italy) VRT (Belgium) NPO (Holland)	live-action/26 x half hours	tween girls	Jonathan M. Shiff Productions/ZDF Enterprises
Farm Camp	CTV (UK)	live-action/10 x 20 minutes	kids	Handle and Spout
Geronimo Stilton	TV2 (Norway) MTV3 (Finland) Nickelodeon International (Northern Europe) Cartoon Network (Spain) RTP, Canal Panda (Portugal) Minimax (CEE) Cantabrama (Hungary)	2-D/26 x 22 minutes	kids	Atlantya Entertainment, Moonscoop/Moonscoop
Grandpa in My Pocket	Canal+ (France) TFO (French-speaking Canada) Knowledge Network (Canada) CBeebies (Latin America) NRK (Norway) MTV3 (Finland)	live-action/52 x 12 minutes	preschool	Adastra Creative, CBeebies/Decode Enterprises
Gormiti, the Lords of Nature Return	Canal J (France) RTL 2 (Germany) RTVE (Spain) Cartoon Network Spain Nickelodeon US Alter Channel (Greece) Noga (Israel) MBC (Middle East)	2-D/52 x 26 minutes	boys six to 11	Marathon Media, Giochi Preziosi/Zodiak Entertainment
H2O—Just Add Water	Antena 3 (Spain) LNK Audiovisuais (Portugal) VRT (Belgium) MNP (Holland) VRAK.TV (Canada)	live-action/78 x 26 minutes	tween girls	Jonathan M. Shiff Productions/ZDF Enterprises
Hareport	SVT (Sweden) Noga (Israel) NRK (Norway) YLE (Finland) A&Y (Russia) Minimax (Hungary)	CGI/52 x 11 minutes	kids	Cake Entertainment, TeamTO, Filmwerken, Vivi Film/ Cake Entertainment
Iron Man: Armored Adventures	Nicktoons (US) Teletoon (Canada) ABC TV (Australia) France 2 RAI Gulp (Italy) Globo TV (Brazil) Televisa (Mexico) CTC (Russia) Cartoon Network Asia	CGI/26 x half hours	boys six to 11	Marvel Animation, Method Animation/PGS Entertainment
Kaitangata Twitch	ABC TV (Australia)	mixed/13 x half hours	kids	Lenz Entertainment
Kid Detectives	Ceska Televize (Czech Republic) Noga (Israel) Astro (Malaysia)	live-action/26 x half hours live-action/52 x 15 minutes	kids	Beyond Productions/Beyond Distribution
The Little Prince	France 3 WDR (Germany) RAI (Italy) TV2 (Denmark) ABC TV (Australia) MTV3 (Finland)	CGI/52 x half hours	kids	Method Animation, Saint-Exupéry Estate, Sony Pictures Home Entertainment, La Fabrique d'Images, DQ Entertainment, ARD, RAI Fiction/PGS Entertainment
My Big Big Friend	Discovery Kids Latin America	2-D/52 x 11 minutes	preschool	Breakthrough Films & Television, 2-D Lab/Breakthrough Entertainment
PopPixie	RAI (Italy)	2-D/52 x 13 minutes	girls six to 11	Rainbow
Sandra the Fairytale Detective	Nickelodeon Asia Noga (Israel)	Flash/52 x 13 minutes	girls six to 11	TVE, DQ Entertainment/Imira Entertainment
Shreducation	Nickelodeon (Australia, New Zealand)	live-action/39 x half hours	tween boys	Riverbank Films/re:think Entertainment
Survive This	YTV (Canada)	live-action/13 x half hours	kids	9 Story Entertainment
WordWorld (French version)	France 5	CGI/74 x 11 minutes	preschool	WordWorld/TV-Loonland
Yu-Gi-Oh! 5D's	YTV (Canada)	2-D/52 x half hours	boys	4Kids Entertainment



## CHIPMUNKS SING WITH NEW MULTI-TIERED PROGRAM

by gary rusak

**Fox introduces the Chipettes to the big screen along with girl-targeted merch**

*The Squeakquel* set to launch in US theaters on December 23, 2009, Fox got to work early on building a wide-reaching mass-market program that's ready to come to fruition.

"We were pleasantly surprised by the strong demand for product," says Robert Marick, EVP of Fox L&M, referring to the first big-screen effort. "We really didn't have enough deals to fill the demand. This time we have established a new strategy to make it the number-one film property for the holiday season."

While initial deals surrounding the film were announced as far back as February, Fox has filled out the roster to hit every channel of distribution and cater to a wide range of demographics.

"Our strategy is to take the merchandising program and focus on all the key demos," says Marick. "This is our first opportunity to create a totally new merchandising program and we want to be in-keeping with the creative content and the spirit of the property."

To that end 20 licensees have been lined up across 18 categories and, not surprisingly, the key plush license has been split between mass and specialty partners. Toyco Jakks Pacific will have kid-targeted goods at retail giants like Walmart and Target by the middle of this month, while Westmont, Illinois-based Ty Inc. has signed on to manage the specialty and collector plush

**W**hen *Alvin and the Chipmunks*, the first CGI movie based on the 1950s icons, pulled in more than US\$360 million at the box office in 2007, Twentieth Century Fox Licensing & Merchandising was admittedly caught a little unawares. But Hollywood often provides second chances in the form of sequels. And with *Alvin and the Chipmunks*:

area with an eye towards an older demographic that has grown up with the characters. On the amusement side of things, Nanco is serving that channel.

Plush will also be the center of promotional activity through a deal that's been struck with Build-A-Bear Workshop. The 300-plus US locations of the mall-based chain will be offering stuffable and pre-stuffed models of Alvin and the gang with optional sound chips. The promotion starts after US Thanksgiving, accompanied by in-store displays and a traditional holiday advertising buy.

Another key to the program's mass-market push is the re-introduction of the Chipettes. The Chipmunks' female musical counterparts, Brittany, Jeanette and Eleanor, were originally featured in the 1980s TV series, but will be making their silver-screen debut in December. "It really brings the girl appeal," says Marick. An entire range of plush featuring the characters that were designed by Janice Karman, wife of Chipmunks creator Ross Bagdasarian, are hitting retail shelves in conjunction with the release of the movie. On the apparel side, American Marketing Enterprises/Next Craze has been tapped to make girl-targeted sleepwear featuring the Chipettes, and Isaac Morris Limited is producing girls tees.

Looking at CE, Majesco Entertainment is rolling out a brand-new video game for the Nintendo Wii and DS in December and fans of the music-centric property will get the chance to warble like the wee rodents with the Emerson Karaoke machine. A "Chipmunk" button turns human voices into those of the high-pitched mammals.

Of course, an international promotions program, including major media buys and retail partnerships, will pervade the usual channels throughout this month. **N**

### LINKS

- *Alvin and the Chipmunks: The Squeakquel* > [www.munkyourself.com](http://www.munkyourself.com)
- Build-A-Bear Workshop > [www.buildabear.com](http://www.buildabear.com)
- Jakks Pacific > [www.jakkspace.com](http://www.jakkspace.com)
- Twentieth Century Fox > [www.foxmovies.com](http://www.foxmovies.com)



# CPLG hits targets amid global slowdown

**L**icensing agencies that have exceeded their budgets in the last two economically challenged quarters are rare right now, and CPLG CEO Katarina Dietrich surprised those in attendance at the ICCON Creative Fair, held in Seoul, South Korea this past September, with the admission that her company had done just that. So how is the division of Toronto, Canada's Cookie Jar Entertainment staying ahead of the pack?

"We have adapted with the support and approval of licensors," says Dietrich, adding, "We also had to be more flexible in terms of minimum guarantees." She went on to comment that if all other deal terms were acceptable, the company would look at a more back-ended structure in its deals. The result was that the company, which has a global reach of eight offices stretching across Europe, Asia and North America, was able to absorb some of the economic fallout, particularly in territories hardest hit by the global slowdown, like Southern Europe.

And beyond relying on perennial properties like Peanuts and Strawberry Shortcake to see it through, CPLG also made shrewd decisions on the film front. "Truthfully, I think we had a great year because of Fox's *Ice Age 3*," says Dietrich. "As well as it did at the

box office [it's grossed US\$878 million globally], it did that well in licensing. It was great for promotions, and the quality of the movie—the humor of it—really drove sales."

Dietrich also points to CPLG's concentration on the apparel category as being yet another key factor in its success over the past year. While toy-related categories have taken a major hit, apparel has held its ground in most territories. According to Dietrich, apparel royalties now account for between 25% and 40% of the company's revenues, depending on the region.

"Apparel is something retailers are most open to in terms of licensed products. Toy retail has diminished, and with the Woolworth's fallout, that [decline] became more pronounced. Apparel is still moving, though."

Of course, no company can rest on its laurels. Dietrich and CPLG currently have an eye fixed on spotting up-and-coming IPs to fuel the business over the next five years. "Right now I'm looking for licenses that might be workable for us in 2012 and 2013," she says. "I have to say that there is a more positive feeling coming out of MIPCOM. There are more new properties, certainly more than there were the year before." **GR**

## LINKS

CPLG >

[www.cplg.com](http://www.cplg.com)



## PROPERTY LISTING

### Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
Animal Planet	Discovery Communications/ Joester Loria Group	C&A Sportswear	apparel, accessories, novelty gifts	kids	spring/summer 2010
The Cat in the Hat Knows a Lot About That!	Dr. Seuss Enterprises	NCircle Entertainment	DVDs	preschool	fall 2010
Dinosaur King	4Kids Entertainment	HarperCollins Children's Books UK	publishing (UK)	boys	April 2010
Dinosaur Train	The Jim Henson Company	Little Golden Books (Random House)	publishing	preschool	fall 2010
Heathcliff	Fitz Roy Media	Street Players	plush	kids	spring 2011
Huntik: Secrets & Seekers	Big Bocca Productions	Blues Clothing	apparel (UK)	kids	September 2010
Little Princess	TV-Loonland	Little Star Creations	headphones, magnetic height charts, sticker story, activity books (UK)	preschool	early 2010
Lucha Libre	CPLG	Playmates Toys	master toy	boys	fall 2010
Marvel IPs	Marvel Entertainment	VTech	electronic learning products	kids	spring 2010
Monster Jam	4Kids Entertainment	K'Nex	building toys	boys	July 2010
Oggy and the Cockroaches	Xilam	TF1 Games Alcara Dargaud Sony Music Panini	playing cards, puzzles lucky charms comic book album soundtrack stickers	kids	January 2010
Orange County Choppers	K'Nex	Orange County Choppers	building toys	kids	April 2010
Rebecca BonBon	FremantleMedia Enterprises	Blueprint	stationery (UK)	girls	spring 2010
Tinga Tinga Tales	Classic Media	Bandai	master toy (UK)	preschool	late 2010
Thomas & Friends	HIT Entertainment	The Upper Deck Company	trading cards	preschool	spring 2010
Where's Waldo?	Classic Media	TDC Games	puzzles	kids	summer 2010
The WotWots	Hasbro	Amscan Caprice Australia Caprice Footwear Headstart International Hot Topic Hunter Leisure	party products (Australia/New Zealand) quilt covers footwear flipout couches, wooden tables/chairs scrapbooks, activity and art sets children's character costumes, bikes	preschool	February 2010
ZingZillas	BBC Worldwide	Vivid Imaginations	master toy	preschool	spring 2010



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# KIDS, TEENS AND SOCIAL MEDIA

PART 1

nickelodeon

**KALEIDOSCOPE**  
 REFLECTING TRENDS...TODAY AND TOMORROW

by erin miller

**IT**'s commonly accepted that the presence of social media has exploded online in the last few years and has quickly become a fixture in the daily lives of kids—especially teens. But should we believe the hype? For this two-part edition of Kaleidoscope, we partnered with Insight Research Group, which designed this study, to understand the complexity of social media, look at the underlying motivators, and investigate the role social media plays in kids' and teens' lives.


With so many questions surrounding how engaged kids and teens are with social platforms (e.g. social networks, texting, etc.) and how they're virtually interacting with one another, we've found the main method kids use to make social connections remains face-to-face communication—despite the heightened chatter. Naturally, as kids get older and enter their teen years, they integrate more interactive social media tools into their repertoire and use them more often than younger kids ages nine to 11.

Building relationships is one of the main drivers for kids and teens to use social platforms, not only enhancing already close relationships but also forming new ones. Notably, there are several other motivations and predictors of social media use that are common across platforms. Kids like to laugh, show their true selves and be uninhibited across all platforms. They use social media to be genuine or true to themselves and not put up a "front." The perception that a lot of their friends behave similarly also drives use across all platforms, as does the need to find out about new and cool things. When kids use social media, they are always on the prowl, open and receptive to "new and cool" things that feed their interests.

## Leaders of the pack

Because the convergence of social media and real-world relationships seems to be happening so seamlessly, social leaders\* are key

to the overall understanding of how this crossover is taking place and how it continues to develop. Kids who are considered social leaders have on average 7.9 really close friends, compared to an average of 5.5 close friends for those who are not, and are more likely to use more platforms to connect. In fact, they are using an average of 7.6 social platforms to communicate and interact with others at least once per week while non-leaders use 6.3 platforms. A full 60% of social leaders use social networks for fun at least a few days a week versus only 47% of non-leaders. Respectively, 55% versus 35% use IM, while 23% versus 9% use Twitter. Additionally, social leaders are more likely to spread the word, telling other people about new things they like.

Having gained a better understanding of how kids and teens are interacting and using social media, the second part of the report, appearing in the January 2010 issue of *KidScreen*, will focus on parents and look to understand their perceptions of social media both in their own lives and their kids' lives. Research designed and analyzed by Insight Research Group with Nickelodeon. For more information, contact [Kaleidoscope@nick.com](mailto:Kaleidoscope@nick.com) 

\*In the context of this research, social leaders are defined as those who make friends easily and are usually in charge when they are with their friends.

(Source: Insight Research Group, Sept 09; Touchstone Research, Sept 09. Quant Sample size: N = 1,774 kids ages 9 to 17)

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.



Toronto-based Capybara's  
Crittter Crunch

# GETTING INTO THE GAME

## CANUCK PROVINCE ONTARIO LOOKS TO BECOME VIDEO GAME PRODUCTION HUB

by emily claire afan

**Government funding is set to pump up the interactive biz in Canada**

**T**o some eyes, news from the video game industry might not immediately apply to TV and film folk. But with the Canadian province of Ontario poised to become the next major gaming center in the world, opportunities for the country's entertainment industry are only just starting to crop up.

PricewaterhouseCoopers' *Global Entertainment & Media Outlook for 2009-*

*2013* states that the Canuck vidgame market grew 24% in 2008 and forecasts that it'll be one of the fastest-growing media segments through 2013. It's an even harder industry to ignore when considering the increasing amount of investment dollars that Ontario has started pouring into this sector.

This past summer the provincial government announced it would invest a whopping US\$248 million over the next decade to help France-based gaming giant Ubisoft set up a full-on production facility in Toronto. (Ubisoft, for its part, is kicking in US\$472 million.) The move is expected to create 800 jobs in the province over the next 10 years. Notably, it's the first time a major game company will be setting up shop in Ontario and it's slated to open its doors by the end of the year.

Moreover, at not-for-profit org Interactive Ontario's third-annual GameON: Finance conference held the end of October in Toronto, Minister of Economic Development and Trade Sandra Pupatello announced that the province is investing an additional US\$572 million in Interactive Ontario. The funds will support a trio of programs designed to help vidgame entrepreneurs by providing marketing and promo assistance, and connecting developers with Canuck and international investors.

Pupatello stated the government is looking to "make Ontario a world leader in game development," signalling a call for the rest of the entertainment industry to follow.

### Worlds collide—in a good way

"Convergence [between film, TV and gaming] is the current and next catalyst for growth," says Ubisoft Montreal and Toronto CEO Yannis Mallat, an area he and his team have been following closely for a number of years.

As such, Ubisoft established in-house animation studio Ubisoft Digital Arts in 2007 and followed that up with the 2008 acquisition of Montreal-based studio Hybride Technologies. The division is already known for its effects work on major Hollywood blockbusters such as *Sim City*, *300*, the *Spy Kids* series and *Journey to the Center of the Earth 3-D*.

At press time, Ubisoft and Hybride had just released the first of three live-action/CGI short movie episodes of *Assassin's Creed: Lineage* on YouTube. Filmed in Montreal, the eps are based on the company's bestselling *Assassin's Creed* franchise, and Mallat says the movie treatment of the established property made perfect sense—as the fastest-selling IP for the company in 2007, it not only appeals to a devout fanboy following, but also to broader audiences with its rich storyline and graphics fit for the big screen.

In October, Ubisoft was scouting locations for its Toronto shop, which will join studios in Montreal, Quebec City and Vancouver, altogether employing more than 2,300 creative minds across Canada. Mallat will oversee the Toronto operations, with help from recently appointed MD Jade Raymond, who gained industry cred as a producer on the *Assassin's Creed* franchise.

The location's proximity to the Montreal studio will also help facilitate the exchange of technology, tools and people. Additionally, the Greater Toronto Area boasts a high concentration of graduates from post-secondary studies in fields specific and related to game creation, from computer science and animation to



design and engineering, with as yet no major videogame employer in the region to recruit them.

As a result, much of Ontario's talent has migrated to areas with flourishing game economies (i.e. Silicon Valley, Montreal and Vancouver), so these new incentives are also part of a greater effort to lure ex-pats back to the province.

Kala Ramachandran, sales and marketing director for Alien Concepts, a 2-D and 3-D digital art and design studio in Toronto, agrees that gaming investment will help animate (sorry) the industry as a whole. "I think anchoring the industry in Toronto will bring a lot of those people back," predicts Ramachandran. "It needs help from the ground up. I see the schools picking up in terms of enrollment. There'll be more opportunities within the city, so hopefully more students coming out of high school—particularly girls—will consider this a career option."

## Gaming equals jobs

According to the Ontario Media Development Corporation (the provincial agency that supports creative industries through media tax credits and various funds), Ontario's creative and entertainment sector is the third-largest in North America by employment, behind California and New York, with more than 276,000 jobs.

"We often joke that if Canada was number three at anything in the world, it would be much more heralded," quips Colin Macrea, director of communications at interactive heavyweight Electronic Arts. "Video games are an entertainment and technology medium that a certain segment of the population still hasn't embraced. There are a lot of synergies between film, animation, TV, video games—they're all entertainment media. And at EA, we're an entertainment company."

With studios in Vancouver and Montreal, EA also seems to be keeping its eye trained on the market potential of Ontario—this past summer, it acquired Kitchener, Ontario-based social gaming company J2Play. Macrea adds that the government's increased investment certainly holds some appeal, though he remains tight-lipped on whether there are any formal plans in place to make a bigger push into the province.

The OMDC's Interactive Digital Media Fund has been in place for the last four years and provides financial assistance for companies with product ready to go to market. Like Ubisoft, it's also keeping its eye on the ever-closing gap between TV, film and video games.

"Convergent content is really taking off in Ontario," says Kristine Murphy, OMDC's director of industry development group. "In film and TV—TV in particular—producers are really latching onto and taking advantage of the opportunities of interactive media in this province."

Murphy points to Toronto-based kids prodco marblemmedia as an example of one such company that has moved beyond multi-platform experimentation into serious investment and development. For shows such as *Taste Buds*, marblemmedia has developed a full slate of components, such as interactive cooking demos, games, and other digital manifestations.

The fact that the government is willing to put its weight behind the industry is having a positive effect. Ubisoft is constantly

receiving pitches from cities around the world hoping to attract key video game players to develop that segment of the economy. Major publishers generally don't want to concentrate their activities in one country, but the Ontario government's participation made the difference.

Ontario's aggressive play helped create an environment "that would make sense for a publisher to establish themselves there," surmises Ubisoft spokesperson Cédric Orvoine.

But the opportunities aren't just there for the Ubisofts and EAs of the world; the government is also helping the notable local little guys. "The success those companies have been having...being recognized on a world stage, that has made Ontario a really attractive jurisdiction now for that industry," says OMDC's Murphy.




Ubisoft's *Prince of Persia: The Sands of Time* title is just one of the gameco's titles headed to other media—Disney's releasing its big-screen adaptation this spring

Murphy lists Toronto-based indie game developer Cappybara Games as one bright light as it's been gaining worldwide accolades for its *Critter Crunch* title. The downloadable puzzle game has also been winning critical industry acclaim, and just last month was released on Sony's PlayStation Network (for the PlayStation 3) to rave reviews for its melding of gorgeous art with fun and quirky gameplay.

Cappybara president Nathan Vella is pleased with the amount of attention that video games are getting in the province, and is among the number of smaller companies grateful for the government support.

"There are a lot of indies in the States that get little to no support, and here it definitely makes you a little more willing to take a bigger risk," says Vella. "The amount of creative and game interest is massive, but the number of opportunities to work in video games is small, especially in Toronto."

Interestingly, he's not too threatened at the prospect of a biggie like Ubisoft entering the market. "One studio will make a dent in the talent pool, but it's not going to get rid of it all, that's for sure," he adds. "I think that's a good thing and hopefully people will start thinking of Toronto as a place where good games are made." 

## LINKS

• Alien Concepts >	<a href="http://www.alienconcepts.ca">www.alienconcepts.ca</a>
• Cappybara Games >	<a href="http://www.cappybaragames.com">www.cappybaragames.com</a>
• Electronic Arts >	<a href="http://www.ea.com">www.ea.com</a>
• Interactive Ontario >	<a href="http://www.interactiveontario.com">www.interactiveontario.com</a>
• Ontario Media Development Corporation >	<a href="http://www.omdc.on.ca">www.omdc.on.ca</a>
• Ubisoft >	<a href="http://www.ubi.com">www.ubi.com</a>



# Sunny





# Days

**Sesame Street heads into its 40th year with a new format, but the same focus on helping preschoolers laugh and learn**

by lana castleman

**M**ost 40-year-olds would likely tell you to scram, just like Oscar the Grouch might, at the mention of their advancing age. But landmark series *Sesame Street* proudly cops to that number. Debuting on November 10, 1969 on US public television, the show that endeavored to teach preschoolers their ABCs and 123s through an inventive mix of live action, puppetry and animation wasn't expected to last. But just a year after bowing, one of its core Muppet characters, Big Bird, made the cover of *Time* magazine and the show scored the first three of its 122 Emmy Awards. Clearly Children's Television Workshop (renamed Sesame Workshop in 2000) founder Joan Ganz Cooney was onto something when she argued it was possible to teach kids through TV.

*Sesame Street* was like no other kids show that had come before it. While it delivered a set curriculum, anchored by solid research findings on what US preschoolers needed to learn, *Sesame Street* also employed the principles of modern-day advertising to get kids watching. As such, the magazine-style format—propelled by pop-culture parodies starring Jim Henson's zany Muppets—hosted within a multicultural urban streetscape where furry monsters and average humans live side-by-side, has kept kids and their caregivers engaged for a few generations now.







**A** The 1969 cast of *Sesame Street*, including Jim Henson, Frank Oz and Carroll Spinney (first row, L to R) **B** Muppets from *Galli Galli Sim Sim*, the Workshop's Indian co-pro **C** Ricky Gervais is just one of many celeb guests lined up this year **D** Sesame's podcast was an instant hit in 2007 **E** The much-missed Mr. Hooper (sigh) **F** Big Bird rocks out to the letter D, iPod-style **G** The original streetscape playset from 1972 gets a 2009 makeover from Fisher-Price





The Workshop also successfully exported the formula and currently has 27 international co-productions on the go, helping to foster a global consumer products business that generates US\$1.5 billion at retail annually.

That said, the kids TV landscape and children's media consumption patterns have changed considerably in the intervening four decades. The two to five set now has a lot of choice, with giants like Nick and Disney dominating the airwaves in the US and local 24/7 preschool nets popping up in major markets the world over. Of course, execs and creatives at the Workshop are well aware of the shift, and rather than using the series' 40th anniversary as an opportunity to look back, they're plowing ahead with a format

makeover to position the show and its related lines of business to meet the needs of the next few generations of viewers.

### New media habits, new direction

*Sesame's* writers and producers continue to work hand-in-hand with the Workshop's

extensive research department, kicking off the construction of each new season with a seminar that puts early childhood educators in the room to help formulate the best way to teach the year's chosen curriculum. Heading into work on the 40th, the decision was made to put the magazine format to bed, says executive producer Carol-Lynn Parente, who joined the Workshop 21 years ago in an entry-level post that had her "schlepping tapes in the edit room."

"Curriculum hasn't changed all that much, but the method we use to teach it has," says Parente. "We're responding to how kids are watching media now." She admits that in a climate where there are wholesale preschool networks jam-packed with shows of every stripe, *Sesame's* one-hour ep length is a long time for kids to watch a single show.

Ohm nom, nom, nom—Cookie's been chewing the scenery on *The Street* since its beginning, but added healthy foods to his digestive repertoire in 2005



## On being human

Having spent the past 37 years as one of the select human inhabitants of *Sesame Street*, **Sonia Manzano (a.k.a. "Maria")** had some interesting stories to share with *KidScreen* editor Lana Castleman on the occasion of the series' 40th anniversary.

### What's been your most memorable experience on the show?

What always stands out in my mind is when Stevie Wonder came on the show to perform "Superstition." Everybody was so excited—older people, kids, black people, white people. Everybody was grooving to this song and I thought the set was going to fly off the planet.

### Any Muppet mishaps that come to mind?

A lot of them. There is the one story I always tell of the time that Big Bird took the top half of his suit off not knowing there was a child on set. And the kid said, 'Mommy does Big Bird know there's a man in him?' It's hard for the puppets to make a mistake the kids are going to catch, because I've seen kids walk up to puppets hanging in closets or sitting on a stand and have a conversation. Kids just believe they're alive.

### Is there a Muppet you've taken a shine to?

Yes, I'm in love with Oscar the Grouch. I always have been.

### He's in love with you, too.

Yes, I know. It's a secret affair. I think that particular character appeals to me because you're either talking to an eight-year-old or a 48-year-old. When I was a writer for the show, he was one of my favorites to write for. He gave me the opportunity to have a negative quality in something, and any drama needs something negative to fight against—you could put him in that position. There's somebody for everybody and Oscar's for me.

### Can you tell me three things that people may not know about Maria?

She really didn't know how to fix anything the whole time she ran the fix-it shop with Luis. She's in love with Oscar. And she also loves getting hit in the face with a pie. I didn't know I could be so funny getting hit with water or a pie—and for awhile there I was getting hit four times a season. I really like doing those big broad gags. **S**



Photo by Richard Termine

# 40 things



## you might not know about The Street



1. Four First Ladies have visited *Sesame Street*: Barbara Bush, Hillary Clinton, Laura Bush and Michelle Obama.
2. In 2001, Big Bird's nest was destroyed by a hurricane, teaching kids how to cope with loss as he rebuilt it.
3. While it is thought that Snuffleupagus was invisible, he's always lived on *Sesame Street*—he just has inconvenient timing.
4. A birdseed milkshake cost \$0.20 in 1969 at Hooper's Store, and now costs \$2.99.
5. *Sesame Street* has a subway stop that is powered by imagination, and one can get there by taking the equally imaginary A, B, 1 or 2 trains.
6. After a long search for a name, one of the show's writers was tossing around the word *sesame*—an allusion to the fabled command from *The Arabian Nights*, "Open, Sesame!"—which suggested excitement and adventure. Since the show had an urban setting, *sesame* and *street* seemed an ideal combination.
7. It takes two puppeteers to manipulate Ernie, Rosita, The Count, Cookie Monster, Oscar the Grouch, Telly Monster and Snuffleupagus, while Big Bird, at 8' 2" tall, only requires one.
8. Elmo began his life on *Sesame Street* as a nameless Anything Muppet before becoming the 3 1/2-year-old furry red monster in 1984 that has since tickled children of all ages.



9. James Earl Jones was the first celebrity to appear on *Sesame Street*.
10. Cookie Monster used to have pointy teeth.
11. Ernie is the only *Sesame Street* Muppet with a built-in smile.

12. Oscar was just as grouchy in 1969 as he is today. His first words on the show were "Don't bang on my can! Go away."
13. Two cast members have had their real-life children portray their TV offspring—Sonia Manzano ("Maria") and Roscoe Orman ("Gordon").



14. Bert has more than 368 bottle caps in his collection.
15. Mr. Hooper's first name was Harold.
16. Oscar the Grouch was orange in season one.
17. Currently, there are nine Elmo puppets, including a remote-controlled version.
18. In South Africa Elmo is called Neno, while in Mexico he goes by, yep, Elmo.
19. Cameraman Frankie Biando has been on *Sesame Street* since the first season and still operates Camera 1 on-set.
20. *Sesame* regular Kermit the Frog hosted the *Tonight Show* in 1979.



21. There are some 27 original and localized co-productions of *Sesame Street* and *Sesame* content can be watched in 140-plus countries around the globe.
22. *Sesame Workshop* conducts its global operations from 1 Lincoln Plaza in New York City.
23. *Sesame Street* has won 122 Emmys to date and a recent Lifetime Achievement Emmy Award—the most for any television show in history.
24. Fran Brill, a veteran stage and film actress, was the first female puppeteer to work on *Sesame Street* and was trained by legendary puppeteers Frank Oz and Jim Henson.

25. Abby Cadabby, a pink fairy-in-training, moved to the neighborhood in 2006. She was the first new female lead character added to *Sesame Street* in 13 years.
26. All of the *Sesame Street* Muppets have four fingers, except Cookie Monster, who has five.
27. *Sesame Street*'s original studio was the 1st Street Second Stage/Teletape studio in New York. The game show *Beat the Clock* moved out of the space to make room for the set.
28. At the end of *Sesame Street*'s 40th season, 4,212 episodes will have aired.
29. *Sesame Street* has won nine Grammy Awards.
30. Roscoe Orman is the third actor to portray Gordon—he joined the cast in season five.
31. Elmo is the only puppet in history to have testified before Congress.
32. *Sesame Street*'s current executive producer, Carol-Lynn Parente, started her career at *Sesame Workshop* as a production assistant.
33. More than 440 celebrities have visited *Sesame Street*.



34. Big Bird is covered with approximately 6,000 dyed North American turkey, coq, ostrich and hackle feathers.
35. Carroll Spinney still uses the Oscar the Grouch puppet from *Sesame Street*'s second season.
36. In 1969, the fabric for Bert and Ernie's sweaters could be purchased at a store, but their sweaters now have to be hand-knit to match their original pattern.
37. *Sesame Workshop* has more than 1,000 licensees across the globe.
38. As a nonprofit, product proceeds and philanthropic donations support *Sesame Workshop*'s educational research and creative content for children around the world.
39. The Jim Henson Company has built more than 5,000 puppets for *Sesame Street* over the past 40 years.
40. *Sesame Street* is the longest-running children's show in the US and still produces new episodes every year!



So starting November 10, the show is being split into four "blocks" and will sport a new opening and title sequence filled with vibrant colors, graphics and a "chalk texture that reads urban"—even the iconic theme song is getting a tweak.

Each block has an anchor. First up is a Street Story starring the show's human and Muppet denizens, followed by nine-minute eps of CG-animated *Abby's Fairy Flying School*, then a rotating Bert and Ernie-centric segment, capped off by *Elmo's World*.

"Commercial breaks" separating the blocks will come in the form of animated interstitials—a long-time staple of the show. And to compete with the vibrant physical humor possessed by fully animated series, Parente says she's looking to up the ante on the style of animation used in the shorts and will continue the show's history of experimentation. For example, Pixar produced a series of Luxor Jr. (the little animated desk lamp) spots for *Sesame* that helped the animation company refine techniques for use in feature films like *Toy Story*.

The use of strong layered humor, often showcased to maximum effect in the show's pop-culture parodies featuring celebrity guests, will also continue to underpin the production. Along with getting celebs such as Ricky Gervais, Cameron Diaz and Adam Sandler to appear this season, built around the enviro theme of "My World is Green & Growing," there will be quite a bit of gentle satire. One skit, for example, inspired by US net AMC's very adult *Mad Men*, finds the funny by depicting a bunch of Muppet ad execs

# Trash talk with Carroll Spinney

The man behind Oscar the Grouch and Big Bird reflects on 40 years



At 75, legendary *Sesame* puppeteer Carroll Spinney is spry and quick-witted—maybe it's the 40 years he's spent performing as the acerbic, yet charming, Oscar the Grouch on *Sesame Street* that have made him so sharp. Spinney, Oscar and his other alter-ego, Big Bird, have been on the show since day one. And on a chilly October evening at a dress rehearsal for a performance being mounted in the name of Canada's National Recycling Week at a local elementary school in Toronto, *KidScreen's* editor Lana Castleman got the chance to talk to Spinney about what it's been like to be an integral part of the iconic children's series.

## Can you tell me how you got to *Sesame Street*?

Jim Henson was in the audience scouting for talent at a puppetry festival in which I was performing. I was very funny, aware of the audience, had quick comebacks and Jim came backstage after the performance and said, 'I like what you were trying to do. I'd like you to join this show *Sesame Street*. There are two characters, a large bird and this grouchy character who lives in a pile of trash. Would you be interested?' To me, it was as if I were a drummer and the Beatles had asked me to join. I had seen the Muppets on TV since 1960 and thought, 'Now that's puppets.' So a month later, I went to New York. At first they offered me US\$200 a week to work on a show that was going to be on 275 stations. I said, 'You're crazy right?' I ended up taking a huge pay cut to take the job—what a good move it turned out to be. I didn't realize it would be a life-long job.

## Oscar started out as orange, right?

Oscar was orange. Jim changed him to green arbitrarily at the end of the first year. I made up a story to explain it, saying he went moldy.

## What did you learn from Jim Henson?

He didn't give a lot of lessons and liked my work and humor. I remember working with him the day he hired me. I put on a puppet and he showed me to hold it so the bottom of its head did all the work, but mostly he said, 'Watch Frank [Oz] a lot'

## Did you develop the characters?

I did. On the air. Big Bird was pathetic in the first year because I couldn't see what I was doing.

## How would you define both of them now?

Oscar is a character I never thought I'd be playing. He's kind of the equivalent of the Fonz. Big Bird was originally conceived as a Goofy-like character, with a funny voice. But a few months into the show, I was thinking why would you want an eight-foot-tall goofy guy hanging around your kids? I said he should be more like a kid himself.

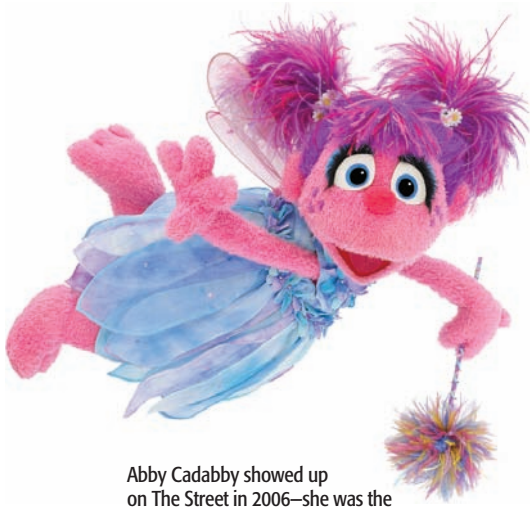
## Can you identify some career highlights?

I've worked with so many fabulous people. Michelle Obama was wonderful; she was so excited to be on the show. But it's hard to pin just one or two down. I've worked with more than 200 movie stars/celebrities. Robin Williams took my wife and I to a party in L.A., that was fun. He was the funniest thing there.

## After 40 years of playing these characters, how do you keep your performance fresh?

*Sesame Street's* still so well-written. I just worked with Ryan Reynolds, who's a very clever performer. He played the letter A and we did a riff on the '80s TV show *The A Team*, and Telly Monster was playing Mr. T. The kids don't get it, but one of the things that makes *Sesame* so good is that it's just as funny as it is educational. Some of the jokes only the adults will get, but it's never at the expense of what the kids are learning. **S**





Abby Cadabby showed up on *The Street* in 2006—she was the first new female Muppet character to join the show in 13 years

as they try to pitch concepts that convey emotions such as anger and joy. At one point, one of the Muppets refers to his co-worker as a sycophant—not exactly a word in every three-year-old's vocabulary. But it's also the kind of joke that keeps co-viewers entertained and helps *Sesame* fight for the upper end of its demo, the four- and five-year-olds who stand to benefit most from the curriculum.

## Consumer products moves

On the consumer products front, Sesame has grown from signing its first licenses with publishers Random House and Western Publishing in 1970 to having a global licensee roster that now numbers over 1,000. And it's on this side of the business that the Muppets new and old, and their cross-generational appeal, really shine.

"I think what remains compelling about our characters is that they're relatable and three-dimensional," says VP & GM of global licensing Maura Regan. "They have personalities and people tend to see bits of themselves in these characters." So while Elmo is the "rock star" for two year olds, thirtysomethings tend to favor original Muppets like Grover, Cookie Monster, Bert and Ernie.

The Workshop's licensing revenue is crucial to supporting the not-for-profit org's programming and community outreach initiatives. And as such, the consumer products team is using the occasion to bolster profile at retail with a series of anniversary-themed items. Also, most licensed book titles will sport a 40th logo, including a re-issue of *C is for Cooking* from Wiley,

whose first edition in 2007 sold more than 200,000 copies.

Beyond the celebratory year, Regan says everyday products will start reflecting the look and feel of the new opening credits. And the two-year green theme will spawn complementary goods that should help keep the licensing program fresh—an alignment that has been more difficult in the past due to the series' tight production cycle.

Interestingly, another area that's really benefiting from Sesame's four-decade history is home entertainment. At a time when DVD sales are on the downslide, SVP of worldwide media distribution Scott Chambers says Sesame's have been holding steady. At press time the Workshop was about a month into a new domestic distribution agreement with Warner Bros., so details were light on upcoming plans. But Chambers says the vast library, primarily composed of short, digital-media-friendly segments, allows his team to create numerous formats without cannibalizing existing product. "We're offering a season of 12 full-length episodes on iTunes and finding that our DVD business hasn't declined," he notes. **N**

# C is for Celebrate!



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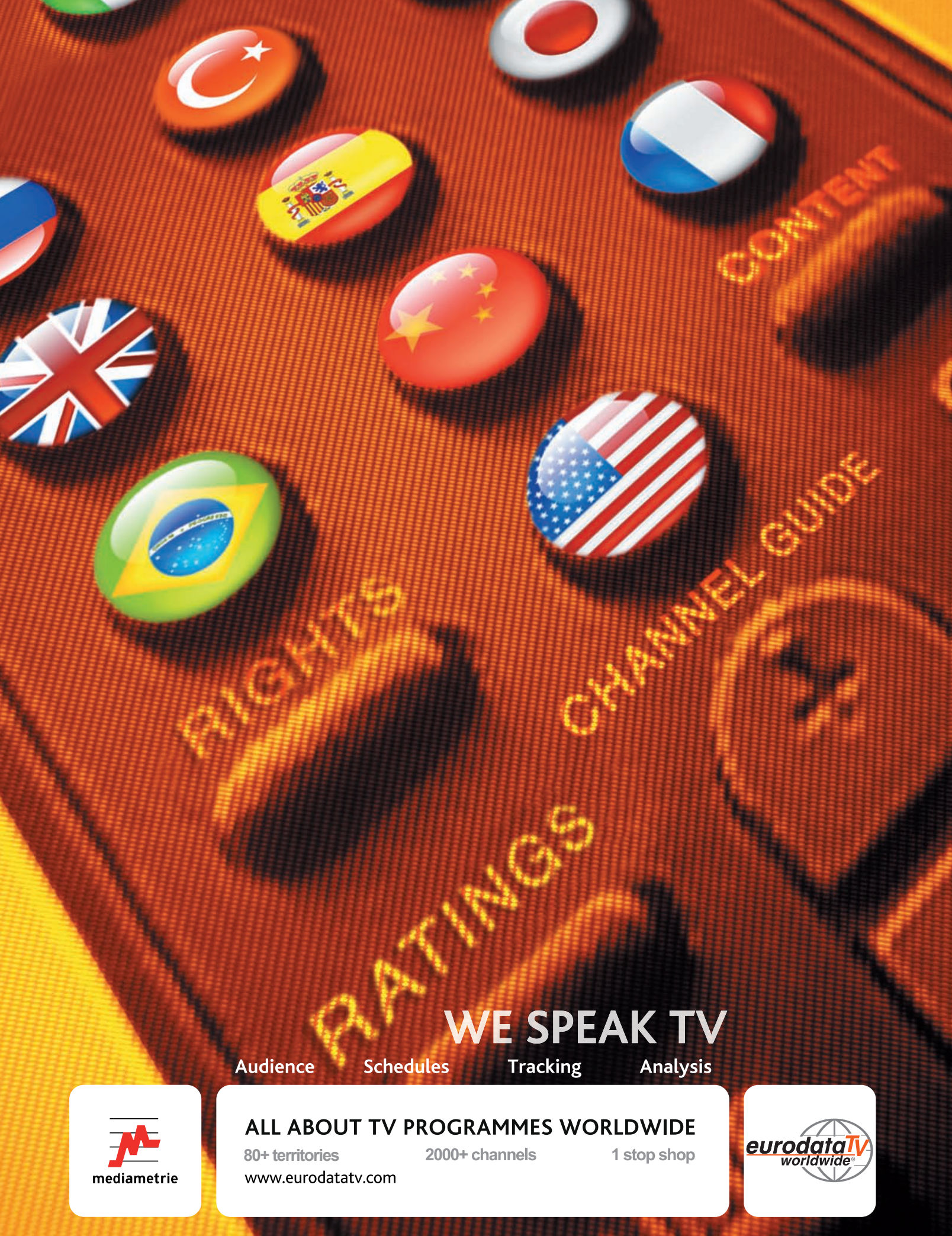
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# Ratings Watch Global

## Top 10

Thanks to the folks at Eurodata, we've got an exclusive survey of kids TV ratings winners in eight key territories for the first nine months of 2009. The ratings rank the top-10 individual broadcasts from January to August, and we also had the broadcasters weigh in on what led these series to success with their designated demos. **One more thing:** Be sure to keep an eye on *KidScreen Daily*, which will start rolling out weekly Ratings Watch Global updates this month!





2-11

## Canada

	Channel	Day	Time	Title	Kids (000)
1	Family+	Fri	21:30	<b>ZEKE &amp; LUTHER</b>	229.3
2	Family+	Mon	17:04	THE SUITE LIFE ZACK CODY	215.9
3	Treehouse	Tue	19:25	TOOPY & BINOO	208.8
4	Family+	Mon	19:00	WIZARDS OF WAVERLY PLACE	207.6
5	Treehouse	Tue	19:00	BACKYARDIGANS	207.2
6	Family+	Sat	08:43	ZOEY 101	207.0
7	Family+	Fri	17:32	HANNAH MONTANA	202.6
8	Family+	Thu	13:04	SUITE LIFE ON DECK	201.8
9	Treehouse	Tue	18:20	FIFI & THE FLOWERTOTS	197.2
10	Treehouse	Sun	11:30	MAX & RUBY	194.6

Source: Eurodata TV /BBM/ MMR



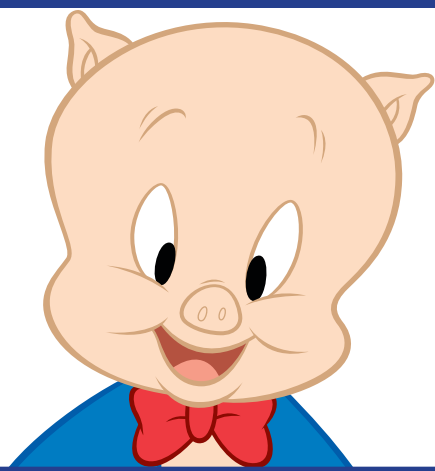
**F**amily Channel's SVP of programming Kevin Wright credits smart promo activity for making *Zeke & Luther* tops with Canadian kids. The Turtle Rock Productions series followed up an airing of Disney's *Wizards of Waverly Place: The Movie* in August as a surprise sneak-peek. "The audience stuck around [after the movie] and it was the highest ratings for the launch of a new series ever in the history of Family, both overall audience as well as our core of kids eight to 14," he says. With humor that isn't overly goofy, along with girl-friendly relationship themes and a focus on skateboarding, Wright adds that the live-action series has definitely struck the cool chord with kids. **ECA**

## France

4-10

	Channel	Day	Time	Title	Kids (000)
1	France 3	Sun	10:12	<b>PORKY PIG</b>	560.1
2	France 3	Sun	10:05	BUGS BUNNY	548.9
3	France 3	Sun	10:27	BATMAN	548.3
4	France 3	Sun	10:19	TWEETY & SYLVESTER	544.5
5	France 3	Sun	10:22	DOUBLE OR MUTTON	538.5
6	France 3	Sat	09:52	TITEUF	535.3
7	France 3	Sat	09:54	WHAT'S NEW SCOOBY-DOO?	528.9
8	France 3	Sat	09:15	TOM AND JERRY	511.8
9	France 3	Sat	10:01	WAKFU	503.1
10	France 3	Sat	09:37	THE PINK PANTHER	471.2

Source: Eurodata TV / Mediamétrie-Médiamat



**AT** the top of the chart in France is seven-minute Looney Tunes spin-off series, *Porky Pig*—a pure comedy show that plays on the opposition of two toon characters. Head of France Télévisions Jeunesse Julien Borde says the classic shows from Warner are in line with France 3's strategy to target kids and families, who know the evergreen series well. The show runs on a very successful Sunday morning block called Bunny Tonic, produced by Warner for France Télévisions. As for what draws kids to *Porky* in particular, Borde says, "*Porky Pig* is far from being an average nice cool hero. He can be bad and kids enjoy that kind of anti-hero." **KC**



# Germany

3-13

	Channel	Day	Time	Title	Kids (000)
1	KI.KA.	Tue	18:52	<b>THE SANDMAN</b>	834.7
2	KI.KA.	Wed	19:01	THE LAND BEFORE TIME	809.9
3	KI.KA.	Thu	19:00	JIM KNOPF	806.6
4	KI.KA.	Wed	19:00	VICKY THE VIKING	781.1
5	KI.KA.	Tue	18:38	LAURAS STERN	703.0
6	KI.KA.	Mon	19:00	PIPPY LONGSTOCKING	701.6
7	KI.KA.	Tue	18:39	LITTLE PRINCESS	684.1
8	KI.KA.	Sun	18:51	BAUMHAUS	660.8
9	KI.KA.	Wed	19:00	LITTLE AMADEUS	579.1
10	KI.KA.	Mon	18:38	BENJAMIN BEAR	542.3



Celebrating its 50th anniversary this year, *The Sandman* is such a part of the nation's consciousness that there was an East German and a West German version until reunification in 1989. The stop-motion series, produced by RBB with with NDR and MDR, is based on Ole Lukøje, a character created by Hans Christian Andersen. Each 10-minute ep has a five-minute story arc that's narrated by the Sandman character. At the end of each ep Sandman wishes everyone a good-night. Sebastian Debertin, who looks after fiction/acquisitions & co-productions at KI.KA., points to the series' longstanding tradition as being the key to its success. "Parents are thankful to be able to make use of this daily ritual that helps them calm their kids down before bedtime," he says. **GR**

Source: Eurodata TV / AGF GfK

3-5

	Channel	Day	Time	Title	Kids (000)
1	KI.KA.	Wed	18:54	THE SANDMAN	505.9
2	KI.KA.	Tue	19:00	VICKY THE VIKING	442.3
3	KI.KA.	Sun	18:51	BAUMHAUS	425.7
4	KI.KA.	Tue	18:39	LITTLE PRINCESS	419.0
5	KI.KA.	Thu	18:37	LAURAS STERN	412.9
6	KI.KA.	Wed	19:01	THE LAND BEFORE TIME	404.5
7	KI.KA.	Thu	19:00	JIM KNOPF	399.4
8	KI.KA.	Tue	18:38	BENJAMIN BEAR	344.3
9	KI.KA.	Mon	19:00	PIPPY LONGSTOCKING	321.9
10	KI.KA.	Thu	18:14	JAKERS! THE ADVENTURES OF PIGGLEY WINKS	296.9

# Italy

4-14

	Channel	Day	Time	Title	Kids (000)
1	Ita1	Fri	14:32	THE SIMPSONS	788.4
2	Ita1	Fri	14:11	DETECTIVE CONAN	715.4
3	Ita1	Mon	14:35	FUTURAMA	691.5
4	Ita1	Mon	14:03	NARUTO SHIPPUDEN	653.4
5	Ita1	Sat	21:00	GORMITI	612.0
6	Ita1	Tue	14:08	IRON KID	607.9
7	Ita1	Wed	13:44	DRAGON BALL GT	564.8
8	Ita1	Mon	13:38	DRAGON BALL WHAT'S MY DESTINY?	552.9
9	Ita1	Fri	14:08	ONE PIECE	542.5
10	Ita1	Thu	14:05	YU-GI-OH! 5D'S	536.4



A nime series *Mermaid Melody Princess* earns top ratings with Italy's four to sevens. The show centers around mermaid princess Lucia, who fights evil sea creatures to save the world with her six mermaid princess companions. Ita1's head of children's programming Fabrizio Magaria says Italy has a long tradition of supporting anime that started in the early 1970s, a time when other European countries had little interest in the genre. The fascination has stuck, and Margaria says 80% of animated series currently broadcast in the country are Japanese. Other elements of this show that he says resonate with kid viewers are the magic, music and the aspirational quality of the characters for girls. **KC**

4-7

	Channel	Day	Time	Title	Kids (000)
1	Ita1	Sat	09:13	<b>MERMAID MELODY</b>	256.9
2	Ita1	Sat	21:00	GORMITI	251.1
3	Ita1	Sat	09:41	MOSTRI & PIRATI	246.0
4	Ita1	Sun	09:46	CATTIVIK	235.1
5	Ita1	Sun	09:55	BIKER MICE FROM MARS	234.9
6	Ita1	Sat	08:47	ONEGA! MY MELODY	222.0
7	Ita1	Sat	08:33	JAKERS! THE ADVENTURES OF PIGGLEY WINKS	215.6
8	Rai2	Fri	07:49	MICKEY MOUSE CLUBHOUSE	213.9
9	Ita1	Mon	14:35	FUTURAMA	206.7
10	Ita1	Sun	09:24	THE ADVENTURES OF HAMTARO	198.4

Source: Eurodata TV / Auditel

# Russia

4-9

	Channel	Day	Time	Title	Kids (000)
1	CTC	Sat	14:06	<b>TIMON AND PUMBA</b>	600.8
2	CTC	Sat	13:58	TOM AND JERRY	571.7
3	CTC	Sat	13:32	JUNGLE CUBS	465.6
4	ROSSIYA	Mon	20:49	SPOKOYNOY NOCHI, MALYSHI!	425.9
5	CTC	Sat	15:05	ALADDIN	415.6
6	CTC	Fri	14:30	WINX CLUB	413.3
7	CTC	Sat	13:29	QUACK PACK	393.8
8	CTC	Sun	15:04	CHIP & DALE RESCUE RANGERS	392.2
9	CTC	Fri	15:30	DARKWING DUCK	378.1
10	CTC	Sat	13:28	DUCKTALES	374.1

4-15

	Channel	Day	Time	Title	Kids (000)
1	CTC	Sat	14:06	TIMON AND PUMBA	882.5
2	CTC	Sat	13:58	TOM AND JERRY	862.3
3	CTC	Sat	15:05	ALADDIN	734.5
4	CTC	Wed	15:01	DROOPY MASTER DETECTIVE	732.0
5	CTC	Sat	13:29	QUACK PACK	696.0
6	CTC	Mon	15:02	BONKERS	695.3
7	CTC	Sat	13:31	JUNGLE CUBS	687.1
8	CTC	Wed	15:29	W.I.T.C.H.	686.9
9	CTC	Fri	14:01	THE MUMMY	653.8
10	CTC	Fri	14:42	THE WOODY WOODPECKER SHOW	640.4

Source: Eurodata TV / TNS Gallup Media

**P**roduced by Disney from 1995 to 1998, this 86-episode 2-D animated series based on the adventures of the titular meerkat and warthog from big-screen hit *The Lion King* has captured the hearts of many young Russians. Airing on CTC, *Timon and Pumba* scored an 18.2% rating with children four to nine, adding up to a 74.5% audience share. "The series is a successful blend of colorful graphics, dynamic plot and, most importantly, there is a very good feeling to it," says Irina Panfilova, head of acquisitions at CTC Network. Panfilova points to the iconic characters' humorous misadventures in the jungle as being the primary reason for its popularity. "It has a great positive drive," she says. **GR**

# Spain

4-12

	Channel	Day	Time	Title	Kids (000)
1	Antena 3	Sat	14:28	THE SIMPSONS	517.1
2	TVE 1	Sun	10:34	BABY LOONEY TUNES	282.0
3	Antena 3	Sun	11:47	ZOEY 101	273.4
4	TVE 1	Sat	09:39	MICKEY MOUSE CLUBHOUSE	253.0
5	TVE 1	Sun	11:13	THE SPECTACULAR SPIDER-MAN	251.8
6	Antena 3	Sun	11:01	WIZARDS OF WAVERLY PLACE	242.3
7	TVE 1	Sat	10:00	TOM AND JERRY	242.0
8	Antena 3	Sat	13:27	AMERICAN DAD	240.2
9	TVE 1	Sat	09:53	SPIDER-MAN	238.6
10	TVE 1	Sun	09:57	VIPO, THE ADVENTURES OF THE FLYING DOG	230.8

4-6

	Channel	Day	Time	Title	Kids (000)
1	TVE 1	Sat	10:01	<b>BABY LOONEY TUNES</b>	197.5
2	TVE 1	Sat	09:39	MICKEY MOUSE CLUBHOUSE	194.0
3	Antena 3	Sat	14:29	THE SIMPSONS	168.6
4	TVE 1	Sat	09:53	SPIDER-MAN	162.2
5	TVE 1	Sun	11:13	THE SPECTACULAR SPIDER-MAN	159.5
6	TVE 1	Sun	09:57	VIPO, THE ADVENTURES OF THE FLYING DOG	146.3
7	TVE 2	Thu	08:31	HARRY AND HIS BUCKET FULL OF DINOSAURS	144.7
8	TVE 1	Sat	08:53	CURIOUS GEORGE	144.4
9	TVE 1	Sat	10:09	TOM AND JERRY KIDS	142.9
10	TVE 2	Wed	08:24	TODDWORLD	142.7

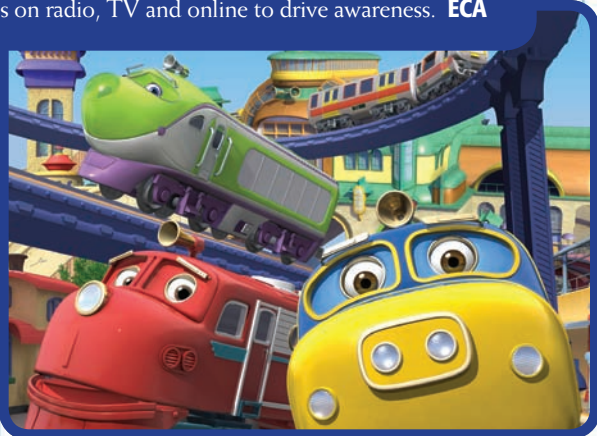
Source: Eurodata TV / TNS Audiencia de Medios

**B**aby Looney Tunes re-imagines classic Warner Bros. characters like Bugs and Daffy as toddlers who live with their Granny while embarking on wacky adventures together. TVE kids director José Antonio Anton says the 1990s series works really well in Spain because the characters are already so well-known by parents who grew up watching original Looney Tunes shorts and have passed that love onto their kids. Anton says the series is especially attractive to children as its characters are young themselves, funny, colorful and have unique personalities. **KC**





**W**ith its glossy CGI animation, Ludorum's *Chuggington* feels like a Hollywood blockbuster and that, says CBeebies controller Michael Carrington, is a major draw for preschool viewers. "[Kids] are used to seeing that quality of animation—very smart, clean-lined, fantastic lighting and color," he says. The series has also been helped by its primetime weekday slot. Carrington adds that the well-crafted, simply structured story and strong characters were what really won the hearts and eyes of young boys and girls who relate to the distinct personalities of the train characters. CBeebies also backed the series with a strong marketing campaign, running promos on radio, TV and online to drive awareness. **ECA**



## 4-14

	Channel	Day	Time	Title	Kids (000)
1	BBC1	Thu	18:59	WALLACE AND GROMIT: A MATTER OF LOAF AND DEATH	965.3
2	CHA4	Thu	18:00	THE SIMPSONS	641.4
3	ITV1	Sun	19:00	CREATURE COMFORTS	496.1
4	Disney	Mon	16:55	HANNAH MONTANA	320.8
5	ITV1	Sat	09:10	POWER RANGERS JUNGLE FURY	303.5
6	ITV1	Sat	08:15	SPONGEBOB SQUAREPANTS	302.8
7	Sky One	Sun	19:02	THE SIMPSONS	294.0
8	CBBC	Mon	17:18	MI HIGH	292.8
9	CITV	Mon	16:13	HORRID HENRY	282.3
10	ITV1	Sat	08:00	BACK TO THE BARNYARD	273.8

## 4-6

	Channel	Day	Time	Original title	Kids (000)
1	BBC1	Thu	18:59	WALLACE AND GROMIT: A MATTER OF LOAF AND DEATH	288.1
2	CBeebies	Fri	17:47	<b>CHUGGINGTON</b>	187.4
3	CBeebies	Wed	17:15	TOMMY ZOOM	185.9
4	CBeebies	Tue	17:30	GRANDPA IN MY POCKET	176.0
5	CHA4	Thu	18:00	THE SIMPSONS	170.6
6	CBeebies	Mon	17:45	CHARLIE AND LOLA	164.6
7	CBeebies	Mon	16:56	POETRY PIE	163.2
8	Nick Jr.	Thu	19:01	MAX & RUBY	162.7
9	CBeebies	Wed	17:25	MISTER MAKER	162.2
10	CBeebies	Tue	17:24	TAKE A BOW	161.4

Source: Eurodata TV / BARB / TNS UK

# USA

## 2-11

	Channel	Day	Time	Title	Kids (000)
1	Nickelodeon	Sat	20:00	<b>iCARLY</b>	3503.3
2	Nickelodeon	Fri	20:00	SPONGEBOB SQUAREPANTS	3316.1
3	Nickelodeon	Sat	21:30	PENGUINS OF MADAGASCAR	3115.0
4	Disney Channel	Sun	20:00	HANNAH MONTANA	3095.4
5	Disney Channel	Fri	21:45	WIZARDS OF WAVERLY PLACE	2972.5
6	Nick at Nite	Sun	21:00	SPONGEBOB SQUAREPANTS	2947.5
7	Disney Channel	Fri	20:30	SUITE LIFE ON DECK	2726.2
8	Nickelodeon	Sat	20:30	TRUE JACKSON, VP	2690.3
9	Disney Channel	Sun	21:00	SONNY WITH A CHANCE	2509.8
10	Disney Channel	Fri	21:00	PHINEAS AND FERB	2439.7

## 2-5

	Channel	Day	Time	Title	Kids (000)
1	Nickelodeon	Fri	20:00	SPONGEBOB SQUAREPANTS	1285.8
2	Disney Channel	Sat	09:00	MICKEY MOUSE CLUBHOUSE	1183.7
3	Disney Channel	Sat	09:25	HAPPY MONSTER BAND	1138.1
4	Nickelodeon	Fri	10:00	DORA THE EXPLORER	1100.1
5	Disney Channel	Sat	09:55	TASTY TIME WITH ZEFRONK	1077.8
6	Nickelodeon	Sat	10:00	PENGUINS OF MADAGASCAR	1076.1
7	Nickelodeon	Wed	11:30	OLIVIA	1064.0
8	Nickelodeon	Fri	11:30	MAX & RUBY	1028.3
9	Nickelodeon	Fri	09:30	GO, DIEGO, GO!	991.3
10	Nickelodeon	Mon	10:00	THE BACKYARDIGANS	990.0

Source: Eurodata TV / Nielsen Media Research



**ON** the kids two to 11 front, Nickelodeon and Dan Schneider's Bakery production *iCarly* has entrenched itself atop the highly competitive US ratings race. As for the reasons why, Nick EVP of original programming and development Marjorie Cohen says it's completely relatable and totally aspirational. She also points to the charisma of series' star Miranda Cosgrove and the extra content provided by the network on the *iCarly* websites as major factors in making the series a hit. With the preschool set, *Mickey Mouse Playhouse* on Disney Channel took the top spot in the first nine months of 2009. Since its May 2006 debut, the series has been a favorite with the two to five demo. With iconic Disney characters Mickey Mouse, Pluto, Donald Duck and Goofy, the CGI series focuses on problem solving. "I think the optimism of the characters really connects with people," says Nancy Kanter, SVP at Playhouse Disney. "Kids look at Mickey as their friend and they are enthusiastic about spending time with him." **GR**

# On the move



Andre Emerson



Robert Marick



Randy Nellis



Maureen Taxter

**BBC** (London, England, 44-208-225-9269): With **Richard Deverell** stepping down as controller of BBC Children's, **Joe Godwin** has been tapped to fill the position in the Beeb's new home in Salford Quays. He'll be responsible for all aspects of CBeebies and CBBC, putting 20 years of experience in children's media to good use. Godwin was head of news, factual and entertainment for BBC Children's, responsible for shows such as *Newsround*, *Blue Peter* and *Serious*.

**Family Channel/Playhouse Disney Canada** (Toronto, Canada, 416-956-2030): **Sarah Haasz** is stepping into the role of production executive of original programming at both nets, helping to put together a development and production slate. She'll also be overseeing incoming submissions for all project proposals. Haasz comes to the Astral Media channels armed with kids TV experience from Canuck pubcaster CBC, Bardel Entertainment and Corus Entertainment.

**Hasbro** (Pawtucket, Rhode Island, 401-727-5000): Planning, directing and executing programming strategy for the forthcoming Hasbro-Discovery JV channel is the new remit of kids TV vet **Donna Ebbs**. As SVP of programming, she'll develop a programming strategy, including scheduling, oversight and cost management. And over at newly established Hasbro Studios, **Bob Boden** is now head of reality and game show development and production, ex-Sony director of animation **Michael J. Vogel** takes on a new role as head of boys animation, and **Brian Charles Lenard** moves over from RDF Media Group to head up story development.

**HIT Entertainment** (New York, New York, 212-463-9623): **Javier Garcia Bourgoing** has been appointed to head up TV distribution for Latin America and US Hispanic markets. Based in Miami, Bourgoing comes to HIT with more than 30 years of broadcast sales and advertising experience under his belt, having most recently served as GM of Media Access/All TV in Mexico and Miami. He'll be working to grow HIT's broadcast presence in those regions.

**Kido'z** (Tel Aviv, Israel, 97-23-527-0172): In addition to running Lemonade Creative Consulting, former National Geographic Kids Entertainment prez **Donna Friedman Meir** has moved into the online space as the chief of content and strategy at Kido'z. She'll be helping to build up the global platform's presence. Version 2.0 is launching this month and will include a kid-friendly email system and social network.

**Ludorum** (London, England, 44-208-246-4010): As the company expands its activities State-side, it's appointed **Maureen Taxter** to the newly created position of SVP of US Consumer Products. Based in

New York, the licensing vet will put her 25 years in the biz to good use. She's held senior posts with Jim Henson Productions, Hasbro and Nickelodeon Consumer Products. Taxter will oversee the company's commercial operations in the US, focusing on expanding the program around CGI-animated preschool series *Chuggington*, which is set to air on Playhouse Disney US this spring.

**Rainmaker Entertainment** (Vancouver, Canada, 604-714-2600): Former Cartoon Network exec **Terry Kalagian** has joined Rainmaker as its new VP of business development and is set to cultivate cross-platform distribution opps for the prodco's original content. She'll also help expand Rainmaker's work-for-hire business, in addition to targeting new distribution opps for its feature film, direct-to-DVD and TV content.

**Sony Pictures Entertainment** (Los Angeles, California, 310-244-4000): Taking on the new VP of creative and consumer marketing position at SPE is **Randy Nellis**. He'll be overseeing creative development for global licensing and promo programs across the studio's portfolio that includes *Cloudy with a Chance of Meatballs*, *The Smurfs* and *Spider-Man 4*. Nellis comes to Sony from MGM Studios Consumer Products Group, where he served as VP of creative and led the rebranding of The Pink Panther and Fame. He also boasts consumer products experience at DreamWorks, where he managed top franchises such as *Jurassic Park* and *E.T.*

**Spin Master** (Toronto, Canada, 416-364-6002): It's been seven years since he left the toyco, and now **Jeff Hurst** has returned to take on the role of VP of Canadian sales and marketing. Hurst has more than 15 years of sales and marketing experience in the biz, having worked for Hasbro, Leapfrog and most recently MGA Entertainment's Canadian operations.

**Twentieth Century Fox** (Los Angeles, California, 310-369-1000): Fox Licensing & Merchandising had some large shoes to fill after **Elie Dekel** departed in July. Enter ex-Disney exec **Robert Marick** as the new EVP of licensing and merchandising, heading up the studio's consumer products efforts. Marick will manage the L.A. and London offices. He brings more than a decade of experience from the House of Mouse, where he worked in its consumer products, music and home entertainment divisions. Fox is also delving further into gaming with **Andre Emerson** stepping into the newly created role of VP of video game production. He comes from indie game consulting firm Bad Butterz Productions, where he served as president and CEO. He'll be overseeing production on vidgame projects based on Fox's TV and film library.



Asia Television Forum	Dec. 2-4	Singapore	65-6780-4697	www.asiatvforum.com	TV/Prod/Prog/Dist
International Halloween Show	Dec. 7-10	New York, NY	856-439-0500	www.hiaonline.org	App/Lic/Merch
Consumer Electronics Show	Jan. 7-10, 2010	Las Vegas, NV	301-631-3983	www.cesweb.org	Inter/Merch
Retail's BIG Show	Jan. 9-13	New York, NY	708-486-0725	www.nrf.com/annual09	Merchandising
Hong Kong International Licensing Show	Jan. 11-13	Hong Kong	852-183-0668	www.hklicensingshow.com	Lic/Merch
Hong Kong Toys & Games Fair	Jan. 11-14	Hong Kong	852-2240-4435	www.hktoyfair.hktdc.com	Toys/Merch
Forum Blanc	Jan. 13-15	Annecy, France	33-4-5010-0900	www.forumblanc.org	Animation
NATPE	Jan. 25-28	Las Vegas, NV	310-453-4440	www.natpe.org	TV/Prod/Prog/Dist
The Toy Fair	Jan. 26-28	London, England	44-207-701-7127	www.toyfair.co.uk	Toys/Merch
New York International Gift Fair	Jan. 30-Feb. 4	New York, NY	212-216-2000	www.nyigf.com	Mfg/Merch
Nuremberg Toy Fair	Feb. 4-9	Nuremberg, Germany	49-91-1998-1316	www.nurembergtoyfair.com	Toys/Merch
KidScreen's Entertainment Marketing Exchange	Feb. 9	New York, NY	416-408-2300	www.kidscreen.com/exchange/2010	Marketing
KidScreen Summit	Feb. 10-12	New York, NY	416-408-2300	summit.kidscreen.com	EVERYTHING KIDS!
Little Airplane's How To Make A Great Preschool Series	Feb. 13-15	New York, NY	212-965-8999	www.littleairplane.com	TV
Toy Fair	Feb. 14-17	New York, NY	212-675-1141	www.toyassociation.org	Toys
International Halloween, Costume & Party Show	Feb. 26-Mar. 1	Chicago, IL	800-323-5462	www.transworldexhibits.com	App/Lic/Merch
Cartoon Movie	Mar. 3-5	Lyon, France	32-2-242-9343	www.cartoon-media.be	Anim/Film
Brand Licensing Central & Eastern Europe	Mar. 8-10	Budapest, Hungary	44-208-956-2663 (UK)	www.brandlicensing-budapest.com	Lic/Merch
Game Developers Conference	Mar. 9-13	San Francisco, CA	415-947-6000	www.gdconf.com	Inter/Games
Licensing Forum Central & Eastern Europe	Mar. 11-12	Budapest, Hungary	212-627-5838 (US)	www.licensingforum.com	Lic/Merch
Bologna Children's Book Fair	Mar. 23-25	Bologna, Italy	39-051-282-111	www.bookfair.bolognafiere.it	Pub/Lic
Kids Licensing Forum	Mar. 23-25	Bologna, Italy	39-051-282-361	www.kidslicensingforum.com	Pub/Lic/Merch
Tokyo International Anime Fair	Mar. 25-28	Tokyo, Japan	81-3-5320-4786	www.tokyoanime.jp/en	Animation
WonderCon	Apr. 2-4	San Francisco, CA	619-491-2475	www.comic-con.org/wc	Publishing
NAB Show	Apr. 10-15	Las Vegas, NV	301-682-7962	www.nabshow.com	TV/MM
MIPTV	Apr. 12-16	Cannes, France	33-1-4190-4400	www.miptv.com	TV/Prod/Dist/Prog
Cartoons on the Bay	Apr. 15-18	Portofino, Italy	39-06-37-498-315	www.cartoonsbay.com	Anim/TV
London Book Fair	Apr. 19-21	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
ToyCon	May 5-7	Scottsdale, AZ	212-675-1141	www.toyassociation.org	Toys/Merch
Youth Marketing Mega Event	May 10-12	Chicago, IL	888-670-8200	www.iirusa.com/youth	Marketing
INplay 2010	May 18-19	Toronto, Canada	416-516-0077	www.inplay2010.com	Inter/Games/MM
Book Expo America	May 25-27	New York, NY	800-840-5614	www.bookexpoamerica.com	Publishing
Banff World Television Festival	June 7-10	Banff, Canada	403-678-9260	www.bwtfvf.com	TV/Prod/Dist/Prog
Annecy	June 7-12	Annecy, France	33-4-5010-0900 (France)	www.annecy.org	Anim/Prod/Dist
Licensing International Expo	June 8-10	Las Vegas, NV	203-882-1300	www.licensingexpo.com	Lic/Merch
World Summit on Media for Children & Youth	June 14-18	Karlstad, Sweden		www.wskarlstad2010.se	TV/Prod/Prog
E3 Expo	June 15-17	Los Angeles, CA	805-654-0171	www.e3expo.com	Inter/Games
DISCOP East	June 22-24	Budapest, Hungary	33-1-4229-3224	www.discop.com	TV/Prod/Prog/Dist
ASTRA Marketplace	June 27-30	Providence, RI	312-222-0984	www.astratoy.org	Toys/Merch
Christian Retail Show	June 27-30	St. Louis, MO	719-265-9895	www.christianretailshow.com	Lic/Merch
Tokyo Toy Show	July 15-18	Tokyo, Japan	81-3-3829-2513	www.toys.or.jp	Toys/Games
Comic-Con International	July 22-25	San Diego, CA	619-491-2475	www.comic-con.org	Pub/Mktg/Promo
SIGGRAPH	July 26-30	Los Angeles, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM
Cartoon Forum	Sept. 14-17	Sopron, Hungary	32-2-242-9343	www.cartoon-media.be	Anim/TV/Prod/Dist
MIPCOM Junior	Oct. 2-3	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog/Dist
MIPCOM	Oct. 4-8	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog/Dist
New York Comic-Con	Oct. 8-10	New York, NY	203-840-5321	www.newyorkcomiccon.com	Publishing

## Industry Legend

Advertising-Ad  
Animation-Anim  
Apparel-App

Distribution-Dist  
Electronics-Elec  
Film-F

Games-Gam  
Home Entertainment-HE  
Interactive-Inter

Licensing-Lic  
Manufacturing-Mfg  
Marketing-Mktg

Merchandising-Merch  
Multimedia-MM  
Production-Prod

Promotion-Promo  
Programming-Prog  
Publishing-Pub

Sports-Sp  
Toys-T  
TV-TV



### Epic Mickey win

This is Mickey Mouse like you've never seen him before. Disney Interactive Studios is currently in development with Junction Point on adventure-platformer *Disney Epic Mickey* for the Wii. Slated for a fall 2010 release, the game lets players delve into sorcerer Yen Sid's (from *The Sorcerer's Apprentice*) Cartoon Wasteland. The iconic mouse stumbles into the beautiful twisted world and accidentally upends it, encountering Disney's first toon star, Oswald the Lucky Rabbit, who resents Mickey's popularity. It's then up to Wiimote-wielding players to set things right.

### MouthOff with Ben 10

Ever wanted to talk like an alien? UK-based digital design company ustwo is making it happen with Ben 10's cast of aliens, thanks to a new deal with Turner Broadcasting UK. As ustwo's first foray into licensing, the MouthOff app lets kids emulate their favorite Ben 10 characters by simply placing the iPhone on their own mouths. The graphics on the handset then correspond to their oral movements. Rarrrrgh!



### Beyond the tollbooth

It's been almost 50 years, but Norton Juster and Jules Feiffer, collaborators on classic kidlit novel *The Phantom Tollbooth*, are teaming up again. Scholastic imprint Michael di Capua Books will release *The Odious Ogre* picture book in fall 2010 in the US and Canada. It follows the story of a rotten, havoc-wreaking ogre who encounters a friendly girl who teaches him a lesson.



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